

TECHNICAL EXERCISES.

SCALES AND CHORDS



BY

CARL SIDUS

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75

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GENERAL EDITORIAL REMARKS.

MANNER OF PRACTICING THE EXERCISES IN THIS BOOK.

1. The first note of each exercise is to be struck from the wrist, as indicated by the arrow ↘. Having struck the first note, the next note is to be struck with a finger stroke, and connected with the previous note perfectly *legato*.

2. By *legato* is meant the keeping down of each key during the full length or time value of the note, and until the next note is struck. It is like walking—both feet are never off the ground at the same time, no matter how fast one may walk. When the weight of the body is placed on the advanced foot the rear one is lifted, not before. *Legato* playing is accomplished in precisely the same manner.

3. In repeating an exercise, instead of again striking the first note from the wrist, connect it *legato* with the last note of the measure. See examples 1, 2, 3 and 4 next page.

4. If you desire a beautiful, firm, full, velvety tone hold the fingers rounded (archlike) in striking. See illustration No. 1. Never permit the first joint of the finger to relax so that the first two phalanges (bones) of the fingers form a curved line inward, as shown by illustration No. 2. This is a fault committed by ninety-five out of every hundred pupils, sometimes through weakness of the fingers, but oftener through mere carelessness.



NO. 1.—CORRECT POSITION.



NO. 2.—FAULTY POSITION.

5. Divide the time of practice equally between the hands.
6. Never play any exercise with both hands until each hand has practiced its part alone, and can play it perfectly. Practicing both hands simultaneously is bad, as the student cannot observe the faults of both hands at the same time.
7. At first always practice *piano*; to play *forte* only tends to stiffen the muscles of the hands, which should at all times be perfectly relaxed.
8. In raising the fingers to strike, which should be entirely from the knuckle joints, do not force the fingers higher than they can go with ease. All straining is detrimental to the acquirement of a good touch, as it stiffens the muscles.
9. Be very careful to keep the fingers rounded both in raising and striking; to straighten and bend them again is lost motion and very detrimental to a good touch. The finger should retain a rounded position at all times, and the action of lifting the finger be confined to the knuckle joint.
10. When an exercise can be played perfectly *piano* try it a little louder, but as soon as the muscles stiffen in the least and arm pressure is used instead of mere finger work, return to *piano* practice.
11. Be careful never to allow the hands to slant, causing the fingers to strike sideways—the top of the hand should at all times be perfectly level.
12. Never practice the exercises in a mechanical manner. Unless the attention is upon the work, such practice is absolutely worse than none at all, as it produces only bad habits.
13. Devote daily no less than a quarter of an hour to the finger exercises and a quarter of an hour to the scales. Such practice will in the course of a year enable you to play with ease difficulties in a manner that will astonish you and your friends.
14. Remember that the five finger exercise, arpeggios and scales are the foundation of the art of playing the piano well.

TECHNICAL EXERCISES

for the
Development of the Fingers.

PART I.

SECTION I.

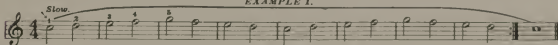
FIVE FINGER POSITION.

Each exercise is to be studied as shown in the following four examples. Begin very slowly. When the fingers have become more flexible gradually increase the speed.

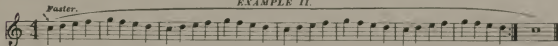
Notes marked with an arrow (↗) must be struck from the wrist.

NO 1 illustrated.

EXAMPLE I.



EXAMPLE II.



EXAMPLE III.

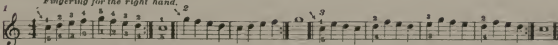


EXAMPLE IV.



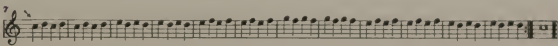
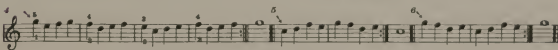
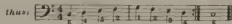
Repeat each exercise from 4 to 8 times.

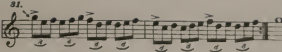
Fingering for the right hand.




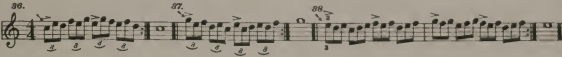
Fingering for the left hand.

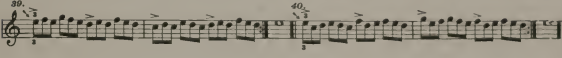
The position of the left hand is two octaves lower than that of the right hand.





31. 


33. 

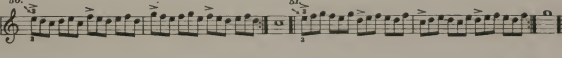
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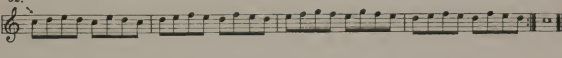
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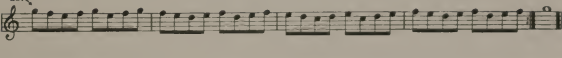
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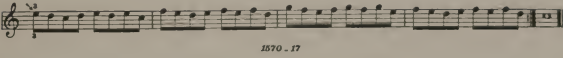
45. 

48. 

51. 

54. 

57. 

60. 

It is now advisable to practice all the exercises in Section I. in the keys of D flat major, E flat major, B flat major and B major with the same fingering as it gives the fingers independence in mixed positions.

Location of the hands in practicing these exercises.

D flat major. E flat major. B flat major. B major.

Left hand an octave lower. Left hand two octave lower.

SECTION II.

DOUBLE NOTES.

In the study of the exercises in double notes be very careful not to arpeggio, (break the thirds) nor to accent one note more than another.

1. 2. 3. 4. 5. 6. 7. 8.

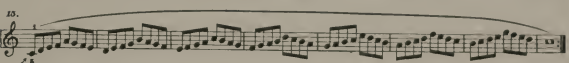
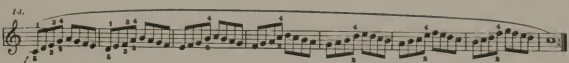
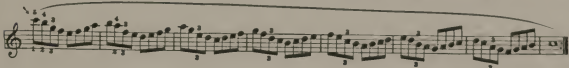
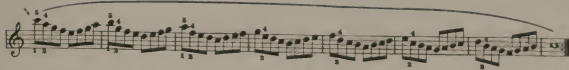
Left hand two octaves lower.

EXERCISES WITH MOVING HAND.

To be studied with the various fingerings indicated.

9. 10. 11. 12.

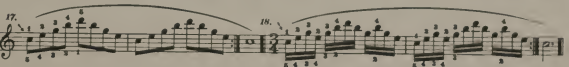
Left hand an octave lower.



Exercises for the distention of the fingers.



Left hand two octaves lower.



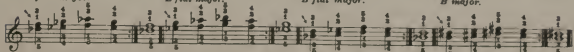
Exercises in Section II. are now to be practiced in the keys of D flat major, E flat major, B flat major and B major.

D flat major.

E flat major.

B flat major.

B major.



The transposing of the No. 9 to 18 into the keys of D flat major, E flat major, B flat major, and B major and others will be of special value, the importance of which can not be overestimated.

SECTION III.

In the following exercises the aim is to acquire independence of the fingers. While some of the fingers are engaged holding down keys, the others play the notes allotted them. At first this may prove quite difficult. Careful practice however will establish the independence sought.

The whole notes in brackets () are not to be struck the keys representing them are to be simply pressed, ed down and kept down while the other fingers are exercising.

FIVE FINGER POSITION.

1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30.

The exercises are to be practiced also in the keys of D flat major, E flat major, B flat major, and B major.

D flat major. E flat major. B flat major. B major.

Exercises in single and double notes. Having played each exercise fluently alone play from Nos 31 to 42 uninterruptedly repeating each exercise two to four times before going to the next.

31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42.



The exercises from Nos 31 to 45 should also be practiced in the keys of D flat major, E flat major, B flat major and B major.

SECTION IV.

Special exercises of great usefulness in acquiring independence of the fingers.

1. Left hand an octave lower.

2. When played with both hands together, the left hand plays two octaves lower.

When the student has finished these five finger exercises it is recommended to take up "Charles Schillinger's Technical Exercises" which contain all the researches of Carl Tausig, Paderewski and Hans von Bülow.

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XAVIER SCHARWENKA, the world-renowned Pianist, Composer and Director of the Scharwenka Conservatory of Music, New York.

MR. CHARLES KUNKEL, November 29, 1903.
New Brunswick, N.J.—Accept my sincerest thanks for the copy of your truly magnificent Pedal Method. I have perused and studied the same with great interest, and with the same universal recognition and success.

With the highest esteem,

XAVIER SCHARWENKA.

CONSTANTINE STERNBERG, the renowned Pianist and Composer, Director of "The Penn" College of Music, Philadelphia.

MR. CHARLES KUNKEL, November 27, 1903.
Dear Sir: I have carefully read through your Piano Pedal Method, and must compliment you on the very efficient way in which you treat this delicate question, the scope of so many sins—the Pedal. Your method is profound, and yet simple and lucid enough to be understood by the student even without the aid of a teacher. Moreover, it does not address itself to the pupils of any particular grade of development—it will be beneficial to the pupils of all grades, even the most advanced ones whose pedaling mode remains that you find a really long-felt want and cultivate a territory entirely neglected by pedagogic writers since without doubt. I shall use it as a complement to other studies, with my pupils, and earnestly recommend it to my brother teachers.

Wishing you all success, I am, very truly yours,

CONSTANTINE STERNBERG.

EMIL LIEBLING, the distinguished Pianist and Composer, of Chicago.

MR. CHARLES KUNKEL, St. Louis, Mo., December 14, 1903.
My Dear Mr. Kunkel:—Your "Piano Pedal Method" is a comprehensive, and eminently practical, treatise that you could rarely well afford to dispense with any one's recommendation of the work. The attempt heretofore made to cover that most important and comparatively neglected field, have been so diffuse as to involve and merit failure.

In four extensive treatises on the subject, accompanied as it is by the most practical illustrations, I find really everything in regard to the proper mode of using the Pedal. Especially commendable in the clear and lucid exposition of the various problems presented, which render the work equally interesting to the teacher and the student.

I congratulate you on your earnestness in this work, and will most earnestly recommend your method to teachers and pupils, as the only work on the subject which, in my opinion, merits serious attention.

Sincerely yours,

EMIL LIEBLING.

I. D. FOULON, the renowned Musical Critic.

December 15, 1903.
My Dear Mr. KUNKEL—You have done a great work in giving to both teachers and pupils the first careful, reasoned course of instruction in the use of the Piano Pedal ever attempted, and in doing it in such a manner as to make your book at once a classic. It was, I think, the work of a very man in a doctor to his own profession. By the publication of your *Pedal Method*, you have not only cancelled your debt to your profession, but you have placed it under great and lasting obligation to yourself. The improvement which I have marked in the playing of persons who had used your *Pedal Method* for a couple of months has astonished me, and after the practical demonstration of its value, which I have had, I shall not hesitate to be able to consider any piano course in which it shall not figure as complete and satisfactory.

As ever, your friend,

I. D. FOULON.

J. H. HAHN, the eminent Musical Critic and Director of the Detroit Conservatory of Music.

December 21, 1903.
My Dear Mr. KUNKEL—Your book of *Pedal Studies* embodies and presents in a most concise and tangible form, recognized principles for the proper use of the Pedal as applied to modern pianoforte playing. It will surely prove a missionary for good in many a field, and should certainly be in the hands of every student, teacher, student and teacher.

With best wishes, I am, cordially yours,

J. H. HAHN.

E. R. KROECER, the distinguished Composer, Musician and Musical Director of Forest Park University.

December 26, 1903.
My Dear Mr. KUNKEL—It has been but seldom in my experience that I have welcomed the appearance of a new didactic work treating of the pianoforte with as much pleasure as I have welcomed your *Pedal School*. I have felt for a long time that such a work was really essential to the instructor of pianoforte playing in his professional duties, but none of the catalogues indicated that it was in existence. Consequently, in my capacity as a teacher, I have had to instruct as much oral instruction as possible concerning the use of the Pedal, and rely upon the pupil's ear and feeling for correct harmony and clear phrasing to assist me. Scarcely any editions of pianoforte pieces are properly pedaled; indeed, if the pupil were to follow the majority of pedal indications in standard editions, confusion would result. The task of correctly pedaling so lengthily a work as a Sonata, for instance, is so great for its teacher, that in one hour allotted for a pupil's lesson he can by no means spare the time. But your *Pedal School* revolutionizes all that. If a pupil studies it carefully, he will surely be able to play with a clearness he never imagined within his power, and to "sing" the piano pianoforte in a manner only before in the way of recognized artists. Surely such prospects ought to induce every student to get a copy of your *Pedal School* and study it carefully. Again expressing to you my appreciation of the services you have rendered pianoforte playing in this work, believe me,

Yours very truly,

ERNEST R. KROECER.

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